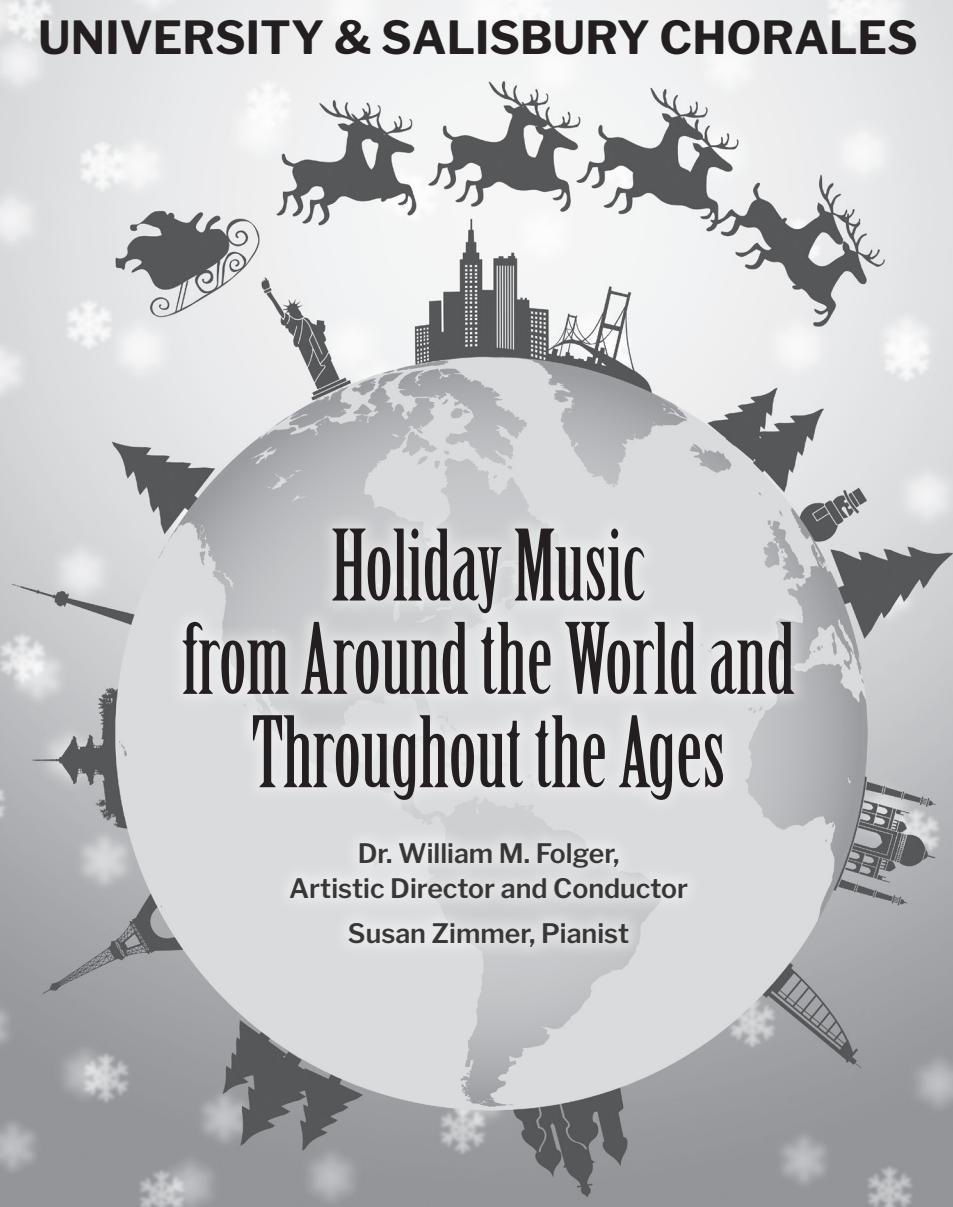


THE DEPARTMENT OF MUSIC, THEATRE AND DANCE PRESENTS

# UNIVERSITY & SALISBURY CHORALES



## Holiday Music from Around the World and Throughout the Ages

Dr. William M. Folger,  
Artistic Director and Conductor

Susan Zimmer, Pianist

**Saturday, December 3, 2022**  
Holloway Hall Auditorium  
**7:30 p.m.**

**Salisbury**  
UNIVERSITY

Make Tomorrow Yours

# PROGRAM

## HOLIDAY MUSIC FROM AROUND THE WORLD AND THROUGHOUT THE AGES

Holiday Processional ..... by Brad Printz

Trystan Rioux, triangle  
Donnell Robinson, djembe  
Connor Suprik, tambourine

Verbum caro factum est ..... by Hans Leo Hassler (1564-1612)  
edited by Clifford G. Richter

*Verbum caro factum est,  
et habitavit in nobis,  
et vidimus gloriam ejus,  
gloriam quasi unigeniti a Patre,  
plenum gratiae et veritatis.*

The Word was made flesh  
and dwelt among us,  
and we behold his glory,  
glory as of the only begotten of the Father,  
full of grace and truth.

To Shorten Winter's Sadness ..... by Thomas Weelkes (1576-1623)  
arr. by John Leavitt



We Are Lights (The Chanukah Song) ..... by Stephen Schwartz (b. 1948)  
arr. by Carole Stephens

Lux Aurumque ..... by Eric Whitacre (b. 1970)  
Sophia Merbaum, soprano

*Lux,  
calida gravisque pura velut aurum  
et canunt angeli molliter  
modo natum.*

Light,  
warm and heavy as pure gold  
and the angels sing softly  
to the new-born baby.

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Seven Joys of Christmas: A Sequence of Carols .....by Kirke Mechem (b. 1925)

Sophia Merbaum, soprano  
McKenna Smith, soprano  
Sophia Smith, soprano

The Joy of Love: This is the truth  
The Joy of Bells: Din don! merrily on high  
The Joy of Mary: Joseph Dearest, Joseph mine  
The Joy of Children: Patapan  
The Joy of the New Year: New Year Song  
The Joy of Dance: Fum, fum, fum!  
The Joy of Song: God bless the master of this house



Coventry Carol .....arr. by Jay Rouse

White Christmas by Irving Berlin (1888-1989).....arr. Kirby Shaw

Shout for Joy! .....By André J. Thomas



Silent Night .....arr. by Edwin Fissinger (1920-1990)

# PROGRAM

## UNIVERSITY CHORALE PERSONNEL

### **Soprano I**

Zoe Michelle Bradshaw  
Alexis Cabezas  
Molly Fullerton  
Sophia Merbaum

### **Soprano II**

Aubrie Crehan  
Rosalie Crosby  
Trenelle Dashiell  
AJ Fontaine  
Marlyse Haack  
Anne Hadley  
Sophia Price  
McKenna Smith

### **Alto I**

Sandra Baptiste  
Lilly Devereaux  
Hannah Rash  
Adison Wright

### **Alto 2**

Rheya Ford  
Olivia Kuntz  
Raquel Ndirangu  
Keily Wolff

### **Tenor I**

John Allen  
Trystan Rioux  
Joe Shenton

### **Tenor II**

Will Edmunds  
Donnell Robinson

### **Bass I**

Zaybian Brown  
Alex Piela  
John Simpson  
Riley Smith  
Connor Suprik

### **Bass II**

Eric Augustine  
Jacob Barsam  
Kerin Jones  
Max Kichline  
Andrew King

## SALISBURY CHORALE PERSONNEL

### **Soprano I**

Anne Binkley  
Therese Hamilton  
Cheryl Pierce Helm  
Sophie Smith  
Arlene White

### **Soprano II**

Deborah Blanchard  
Caroline Lawson  
Deborah Raffetto  
Haley Rawls  
Katherine Slaughter  
Marie Thomson  
Chrissy Troup

### **Alto I**

Karen Gabrieszeski  
Liz Hauck  
Heather Joslin  
Daryl Newhouse  
Shayne Parker  
Noelle Rash  
Catherine Skeeter  
Joana Weaver

### **Alto II**

Louise Anderson  
Rebecca Chalmers  
Andrea Cooper  
Katherine Harting  
Patricia Mannion  
Shawn McEntee  
Lacey Robinson  
Cara Rozaiseski

### **Tenor I**

John Allen  
Jeffery Miller

### **Tenor II**

Christopher Griffin  
Edgar Isaacs  
Dakota Linton

### **Bass I**

Jared Sullivan  
Nicholas Troup

### **Bass II**

Scott Duncan  
Richard Hunter  
David Medland  
Ben Reavis  
Ross Silverwood  
Mark Williams  
Bryce Young

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## **PROGRAM NOTES**

The holiday season is comprised of diverse celebrations representing several faith and cultural traditions, sacred and secular. Common to this season are the attributes of peace, light, joy, love, hope, anticipation and thanksgiving. Many of our faith traditions originate from pagan celebrations, especially around the Winter Solstice, the shortest day of the year, and the following gradual increasing of daylight as we move toward spring. Holiday celebrations throughout the ages and around the world and the change of seasons have helped humankind deal with the drudgery of time. This evening's performance takes us on a journey through the winter holiday season with secular and sacred choral music from the Renaissance through present time.

Reminiscent of the madrigal feasts of the Renaissance, we begin with *Holiday Processional* by Brad Printz. This 21st century processional has characteristics of renaissance music, including duple meter, canonic imitative writing, dance rhythms and percussion. Join us in the "Come today all together" refrain if you feel so moved.

The 16th century antiphonal madrigal *Verbum caro factum est* by Hans Leo Hassler is a setting of John 1:14 on the incarnation. Three-part women voices are set antiphonally with three-part male voices, which combine at the cadences of each section. In the penultimate section – *et veritatis* (and truth), the meter shifts to a triple feel with in the quadruple form creating a joyful dance feel before the final cadence.

*To Shorten Winter's Sadness* by Thomas Weelkes closes the first set with a secular madrigal in the balletto style of Italy with the traditional "fa la la" refrains. Arranger John Leavitt reminds the listener this madrigal describes the Elizabethan custom of mumming, where people dance disguised in masks and costumes.

*We Are Lights* opens the second set dealing the season of light. The text by Steve Young is set to music by Broadway composer Stephen Schwartz, well known for his Broadway musical hits *Wicked*, *Godspell* and *Pippin*. Ironically, this Chanukah Song with a very different sound, is copyrighted the same year as the musical *Wicked* that opened in 2003. The miracle of light commemorating the rededication during the second century B.C. of the Second Temple in Jerusalem is broadened in the lyrics "ev'ryone who lights the candles has a bit of ancient spark. We are miracles, lighting up the dark. We are lights. Look at all of us, shining here tonight."

Eric Whitacre is a prolific composer, conductor and performer who also conducted, played in or assisted in over 30 musical theatre and operetta productions. *Lux Aurumque* was commissioned by the Master Chorale of Tampa Bay and is dedicated with love to his great friend Dr. Jo-Michael Scheibe. The "genuine, elegant simplicity" of the text inspired Whitacre to set the poem by Edward Esch translated into Latin by celebrated American poet Charles Anthony

# PROGRAM

Silvestry. The simplicity of the poem juxtaposing light with the new-born baby is depicted by individual simple melodic vocal lines layered on top of one another, creating shimmering dissonant complex harmonies evocative of light shimmering off gold.

The centerpiece set features *Seven Joys of Christmas, A Sequence of Carols*, Op. 25b, arranged by American composer Kirke Mechem for The Chamber Singers,

San Francisco College for Women, Christmas 1964. Mechem composed over 250 works in almost every form, including his first opera *Tartuffe*, with nearly 400 performances in six countries and one of the most popular operas written by an American. He is often called the “dean of American choral composers.” Each of the seven movements dedicated to Randall Thompson with affection – and in admiration of a lifetime devoted to the joy of song – represents carols from a different country, although all are set in English. The Joy of Love: This is the truth is a traditional English early madrigal in mixed meter announcing the fulfillment of God’s love through the promised Redeemer. The Joy of Bells: *Din don!* merrily on high rings in the season with a text by George Ratcliffe Woodward, an Anglican priest. The music comes from Thoinot Arbeau, anagrammatic pen name of French cleric Jehan Tabourot, famous for his *Orchésographie*, a study of late Renaissance social dance. You will hear the familiar Gloria refrain from *Angles We Have Heard on High*. The tempo relaxes in the traditional German carol, The Joy of Mary: Joseph dearest, Joseph mine, a setting of two layered partner songs. The fourth movement features another familiar and traditional Burgundian carol The Joy of Children: *Patapan*. The lyrics depict the fife and drum offered in love and praise to the King of kings. A traditional Japanese carol The Joy of the New Year: New Year Song is reminiscent of the German carol *O Tannenbaum* in reference to the “Branches of the fragrant pine Hang ev’rywhere a round. From Kadusa’s lofty pine tree Waving on the height.” Once again, the tempo picks up with the traditional Spanish The Joy of Dance: Fum, fum, fum! The birds in the forest, younglings in nests and brilliant starts in heaven – rejoice at the birth of Jesus. The Joy of Song: God bless the master of this house closes the set with a potpourri of English traditional and familiar carols, including *Angels We Have Heard on High*, *Joy to the World* and *Din don! merrily on high*.

The final set features a modern setting of a 16th century English carol arranged by Jay Rouse. An “Old World Christmas long ago” sentimentality is evoked in this lullaby expressed in the “Lully, lullay” text. Rouse uses the lyrics from a traditional German carol, *Wie groß unsere Freude* (How Great Our Joy) for the final verse. Major and minor modal shifts in tonality give the “old world” sound. A vocal jazz arrangement of one of the most well-known popular Christmas carols, *White Christmas*, harkens back to the sound and sentiments of the post-World War II era. Initially, Irving Berlin wrote this carol for a revue he intended to produce, but it became a perennial hit and made more popular in the Paramount movie by the

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same name, performed by Bing Crosby. Berlin attributed the song's popularity to the war and that Christmas means peace. Ironically, Berlin said he wrote this song in "two rather brief sessions and that's fast for a song." A Traditional Spiritual, *Shout for Joy!*, arranged by André J. Thomas with a tinge of Gospel-style piano closes the set, telling the story of the incarnation interspersed with the "Shout for Joy!" refrains. If you listen carefully, you may hear hints of *Messiah* by George Frideric Handel!

We leave you with a beautiful unaccompanied arrangement of *Silent Night* by Edwin Fissinger with English and German texts. Wishing you all a season of joy, peace, hope, love and light.

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## UPCOMING PERFORMANCES

### **Salisbury Pops Holiday Concert**

Tuesday, December 6 • 7:30 p.m.  
Holloway Hall Auditorium

### **Jazz Ensemble**

Thursday, December 8 • 7:30 p.m.  
Holloway Hall Auditorium

### **Salisbury Symphony Orchestra**

**Winter Journey Holiday Concert**  
Featuring Tenor Dominic Armstrong  
Saturday, December 10 • 7:30 p.m.  
Holloway Hall Auditorium

### **PRESTO Recital**

Tuesday, December 13 • 5 p.m. & 7 p.m.  
Holloway Hall, Great Hall

### **A Not-So-Silent Night**

Thursday, December 15 • 7:30 p.m.  
Fulton Hall, Black Box Theatre

### **Salisbury Youth Orchestra**

Thursday, December 15 • 7:30 p.m.  
Holloway Hall Auditorium

### **Alanna Imes Student Recital**

Friday, December 16 • 7:30 p.m.  
Holloway Hall, Great Hall

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Colleen Clark, Co-Chair, *Department of Music, Theatre and Dance*

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## SPECIAL THANKS

David Pollock, *Chorale Manager*

Dr. Louise Anderson, *Conductor*

Ed Isaacs, *Pianist*

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If you would like to make a donation to the **William M. Folger Scholarship Fund** to support performances like this one, please make your check payable to the

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## Department of Music, Theatre and Dance

Fulton School of Liberal Arts

Salisbury University | 1101 Camden Avenue, Salisbury, MD 21801

Phone: 410-543-6385 | Fax: 410-548-3002 | Email: [cmclark@salisbury.edu](mailto:cmclark@salisbury.edu)

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